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A PART OF LEM2
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Excellent.

THE LARGER PARADIGM OF OPEN TRANSMEDIA

******WRITING EXPERIMENT: the same outline to be used three times: once in red (to show what it was in d1); once in black (AS COOKED DOWN AT THE BEGINNING); once in blue, and thence DISTRIBUTED THROUGHOUT THE MANUSCRIPT BY HAND, NOT ON THE NOODLE VERSION.)**

OUTLINE.

I. SUPPORTING TRANSPARALLEL MEDIA, public and private, is the objective; a unified and complete design for an all-purpose literature with elements in most data formats.

II. THE SERVER MODEL FOR THE GENERALIZED MEDIUM.

III. THE PUBLISHING MODEL (without change management, it's very simple; needs no particular server)

Short Outline Developed Last Night ----------

Applicative, not embedded anchors
Republishers and in-connectors must have equal connection status-- the heart of the matter)

Connection maintained by the system thrugh change (which must be by addition)

Complementarity of transclusion and links

Visualization back to original (and ideally, all other published contexts, as we were attempting)

STABILITY
a matter of commitment

CHANGE
by overlay, thus connections maintained prismatically

BIVISIBILITY, BITRAVERSIBILITY

End of Short Outline Developed Last Night ----------

THE LARGER PARADIGM OF OPEN TRANSMEDIA

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RE-USE AND RE-COMPOSITING,
both of private materials and published

Allowing re-compositing, showing origin of all the pieces

A KEY VISUALIZATION

Being able to see the same thing in its original and re-used context,

being able to see any item or quotation in both its present or original context.

II. THE CONNECTION AND SERVER MODEL FOR THE GENERALIZED MEDIUM.

A CONNECTION MODEL

DUALITY OF CONNECTIONS: WARP AND WEFT

Complementarity of transclusion and links

Link and transclusion go together. They are two complementary types of interconnection.

Transclusion (identic or selfsame pieces, instances) as the complement of links. (In my new way of explaining it, links are connections between parts which are different and transclusions are connections between parts which are the same-- in different structures or elsewhere in the same structures.

APPLICATIVE CONNECTIONS

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COOKED- DOWN OUTLINE in BLACK AND WHITE

(Short Outline Developed Last Night, revised ----------)

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small sale

End of Short Outline Developed Last Night ----------
-

OPEN TRANSMEDIA

What's caught on so far (as with HyperCard, MacroMind Director and World Wide Web) is just Spaghetti Hypertext (by analogy with Dijkstra's term "spaghetti programming."

TRANSPARALLEL LITERATURE, USE AND VISUALIZATION

TRANSPARALLEL MEDIA AND VISUALIZATION

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TRANSPARALLEL LITERATURE, USE AND VISUALIZATION

TRANSPARALLEL MEDIA AND VISUALIZATION

new word "transparallel" suggests parallelism of views, transparency, transclusion, and of course the main thing others don't get-- open transmedia with unrestricted republicaton; (Later)

GENERALIZED TRANSMEDIA
system of data
system of visualizations
system of data maintenance
system of delivery
system of interchange
system of commerce

Leading up to a TRANSPARALLEL LITERATURE is what I've been advocating.

Unrestricted boilerplate re-use without negotiation, communication or specific permission

A Business relation

GENERALIZED MEDIUM (local and private or networked and public)

FORM OF DATA AND SERVICE
Generalized data format, storage and delivery

VISUALIZATIONS
Showing versions side by side
parallel USES, VERSIONS, LAYERS, with transclusions shown

versions, uses, original visible side-by-side
eg hexapla, Shakespeare, the Interpreter's Bible, marginal notes, Nabokov's Pale Fire

Showing relation between complex structures

DESIGN FOR A GENERALIZED LITERATURE

a unified and complete design for an all-purpose literature compositing a variety of elements in most data formats.

OVERVIEW VISUALIZATION

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GENERALIZED MEDIUM

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APPLICATIVE CONNECTIONS

THE NATURE OF CONNECTION:
APPLICATIVE Adhering from Outside
MEANING: internals not affected
Applicative, not embedded "anchors"
Not restricted to allowed and predefined "anchors

Republishers and in-connectors must have equal connection status-- the heart of the matter)

Note that "webs" of the Brown school are a single applicative unit; thus a "webbed" structure is one uberdoc with documents transcluded.

BIVISIBLE CONNECTIONS
THE NATURE OF CONNECTION: BI-VISIBLE

BIVISIBILITY, BI-TRAVERSIBILITY
Links and transclusions must be visible and traversible from both ends (incorrectly called "bidirectional,") even across the network

This can be approached through a combination of economic and technical approaches
Either ec or tech methods
The XOC server used technical means at various levels
However, requiring every publisher to pay for the storage of the inpointing connection-end on the server of the target would be an economic approach.

SERVER MODEL

A SERVER MODEL
SUPPORTING TRANSPARALLEL MEDIA, public and private, is the objective;
locally and on networks, private and published

TRANSACTIONS

SMALL TRANSACTIONS
Small Requests

(IMPLICIT CLIENT MODEL)
CLIENT MODEL
Compositing in the client (not just series of discrete "pages," as in WW)
COMPOSITING CLIENT

SERVER MODEL

A SERVER MODEL

SUPPORTING TRANSPARENT MEDIA, public and private, is the objective;
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TRANSACTIONS

SMALL TRANSACTIONS

Small Requests

and a simple compositing client, which Wolf falsely claims is Xanadu; it could easily be added, say, to Netscape.

TRANSVISIBILITY:

static visualization

The problem of managing, showing and maintaining transclusion transvisibility.

Minimum transvisibility means being able to see the original context of a piece; maximal transvisibility, which we were shooting for with the XOC server, gives you access to all published versions containing the same element. The difficulty of this method should be obvious to the reader.

CHANG MANAGEMENT

(Delta lists, CASE, version management...)

STRUCTURE OF CHANGE,
ITS MAINTENANCE, AND MOVEMENT WITHIN IT
MAINTAINING VERSIONS AND CONNECTIONS
MOVEMENT OF PIECES
ADHERENCE OF CONNECTIONS

Changes are additive-- loosely, "by overlay"-- and effect readdressing of the contents to keep the connection adhering to the bytes on either end

managing change as a system of additions, so that versions may be stepped forward and back in time, showing their connections at each state; with all connections kept in place, in such a way that connections made to bytes in version A are still hooked to those bytes, wherever they have gotten to, in version C. ("Prismatic storage.")

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C H A N G E MANAGEMENT

(Delta lists, CASE, version management...)

STRUCTURE OF CHANGE,
ITS MAINTENANCE, AND MOVEMENT
WITHIN IT
MAINTAINING VERSIONS AND
CONNECTIONS
MOVEMENT OF PIECES
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"Hypertime"-- a model of time in which the past, and all of its versions, are continuously present (very Proustian)

EV. MAINTENANCE
Overlay model of change
REPIPING of connections

lins and transclusions are all maintained by the system despite changes.)
Connection maintained by the system thrugh change (which must be by addition)

CHANGE
by overlay, thus connections maintained prismatically

this is the hard part

III. THE PUBLISHING MODEL

OPEN TRANSMEDIA PUBLISHING
Transparallel re-use and presentation

Leading up to a OPEN TRANSMEDIA PUBLISHING SYSTEM AND TRANSPARALLEL LITERATURE that I have so long been advocating.

Unrestricted boilerplate re-use without negotiation, communication or specific permission, is actually separate from any technolgy; and is best thought of as a business arrangement.

OPEN TRANSMEDIA PUBLISHING (eparate from other tech)

The Xanadu model of publishing and republishing-- stable, quotable electronic publishing, with all digital material re-usable as clip art and boilerplate-- requires no miraculous software, but the concept has been

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The Xanadu model of publishing and republishing-- stable, quotable electronic publishing, with all digital material re-usable as clip art and boilerplate-- requires no miraculous software. But the concept has been

bundled with our development project and so people have avoided understanding it, have wanted to consider it an "inflated claim" rather than understanding it as a straightforward business and legal arrangement. It requires the following: (1) **stable publishing**, which is a matter of **commitment--** that is, the committed availability of fixed versions, from (2) **quotable repositories**, where such committed material is available, with a method for selling arbitrarily small pieces of media to any customer over the network, for very small amounts of money; with **an appropriate copyright permission scheme**, which I have recently elucidated under the name "transcopyright"-- permission to republish material virtually in arbitrary new contexts, provided that the republisher only gives the addresses of the pieces and the pieces are bought or downloaded by each recipient from the owner's designated source; and the address of the original context is supplied with the piece-- i.e., maintaining transclusive relation of the downloaded piece. From the republisher's instructions, the republisher's "work"-- a recommended composite partly or all composed of other people's material-- is assembled in the user's client system from the materials the user has automatically purchased from each owner. Q.E.D., a fair and owned copy of the composite, with anyone free to republish virtually, by recommendation, any materials participating in the transcopyright permission and repository scheme.

Transcopyright is not a contract, as stated by Wolf, but a permission scheme encapsulated in a word, like the word "shareware." And contrary to Wolf's claim, it needs only a simple compositing and sale client, which Wolf falsely claims is Xanadu; it could easily be added, say, to Netscape. Without the change management and no transvisibility except to the original context of each portion, it can be quite simple.

The Simple Summary begins here. ----------
(This was written in a separate word processor.)
Unfortunately the last several excellent paragraphs were lost due to a crash, am 730.

What we have so far in today's hypermedia world-- in which I count such things as HyperCard, MacroMind Director and World Wide Web-- is spaghetti

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hypermedia (by analogy with spaghetti programming)-- no rational, comprehensible structure; no support for re-use of materials by others (except on the Web); for overview, intercomparison, marginal notes or linkage on an equal footing with the author-- except on the Web, where such linkage becomes unhooked like a getaway fish.

What we need I now call *generalized open transmedia*-- with *transparallel visualization*, that is, side-by side presentation of shared and corresponding parts among different uses, different versions, alternative designs, quotations, commentaries and any other relations; and with the original available for side-by side comparison; and with generalized re-use, recompositing and republication allowed.

The restricted and partially visible links we have now-- usually visible and traversible from only one end-- are quite inadequate. I see two fundamental types of connections, called *link* (connection between things which are different) and transclusion (connection between things which are the same, instances in different contexts which may be seen side by side). These two types of connection work together like orthogonally like warp and woof, right and left hand.

The two key parameters are *granularity* and *transvisibility*: the size and overlap of the transclusible parts or chunks, and which contexts may be seen from which others. It is quite simple to implement chunk transclusion with minimal transvisibility-- that is, seeing transclusions only from the instance context to the original context. (In the advanced xanalogical servers of XOC, Inc., all published transclusive instances could in principle be found down to byte granularity. This was our great ambitious hope.)

It is also essential that connections (links and transclusions) be visible from either the choosing or the chosen side. A great deal of authoritarian rhetoric is

A great deal of authoritarian energy is now going into the notion of author and publisher control, thus allowing users to make only second-class connections of a lesser generality and stature. The tradition of literature is a two-god system, however: the author proposes, the reader disposes. This is a dynamic of fairness: the author may say anything or pull any expository or

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narrative trick, but the reader may turn the page or slam the book shut. This is particularly fair if you the reader may be an author-publisher with the same formal status as any other, including the one you are reading.

But there are authoritariarians out there who want certain authors to have special privileges, including the ability to imprison users so they cannot go wherever they want, as they may in a book. This is not the tradition of freedom.

Freedom of information is the tradition of western civilization since the Renaissance, and once they start taking it away there will be no stopping them.

Changes must be additive,

managing change as a system of additions, so that (A) versions may be stepped throgh, forward and back in time, showing their connections at each state; (b) in such a way that connections made to bytes in version A are still hooked to those bytes, wherever they have gotten to, in version C. ("Prismatic storage.")

"Hypertime"-- a model of time in which the past, and all of its versions, are continuously present (very Proustian)

(Complex servers for change maintenance and transvisibility, like the XOC servers, are another matter.)

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...ystem for customers
...d feasibly;
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...keep track of what they
..., but merely how much they buy
...and what it costs;
Network caching schemes to assure
multiple sources;
A guarantee to publish for at least three
years, storage payable in advance;
Network addressing schemes within a
document space, not locked to a net-
work space;
Forwarding methods between stations;

...s a Xanadu distributor, you s...
policy and prices, and deal wit...
...party is le...
...economic and legal problems as y...
The contractual system we offer is ...
but not guaranteed, to sort out ow...
and royalty in a form that is legal,
and clean.

Indications of Legality

While there is no case law on the subjec...
lawyers in several countries have praised ou...
proposed system of sale for copyrighted
materials. ("You've solved the whole prob-
lem!" -- Victoria Rubensohn, head of the
Australian Multimedia Copyright Commis-
sion.)

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Tel. 510/ 548-3276 fax 510/ 548-6636 e-mail gordonif@aol.com
R LICENSE FROM: Project Xanadu, 3020 Bridgeway #295, Sausalito CA 94965.

Information

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TCL, TPL

VCL
ECL

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TPL

TIGHTLY

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TCL
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TRANS (C)

TRANS

three levels
THE USON
LEVEL =
FRACTURED FRANCHISES
OF PARIS

APR 10 1995

THE DESIGN
AND FOOTBALL
LOVE
Copyright
THEOPHILUS - PBS ONLY

APR 10 1995

TRANS (C)

Anyone on quote,
as long
it's bright
for me. ☺

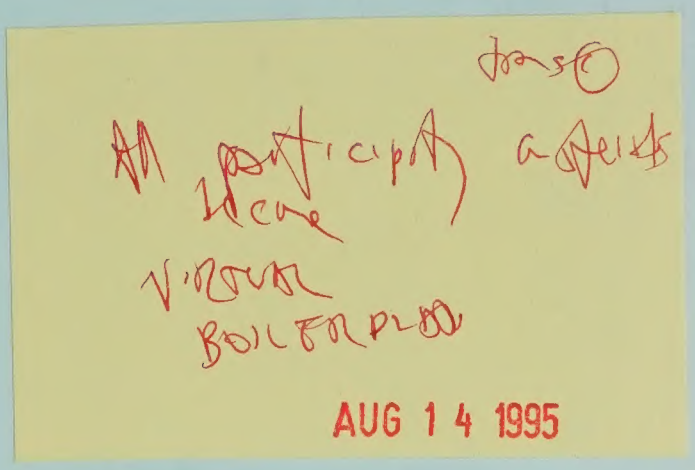
JUN 8 1995

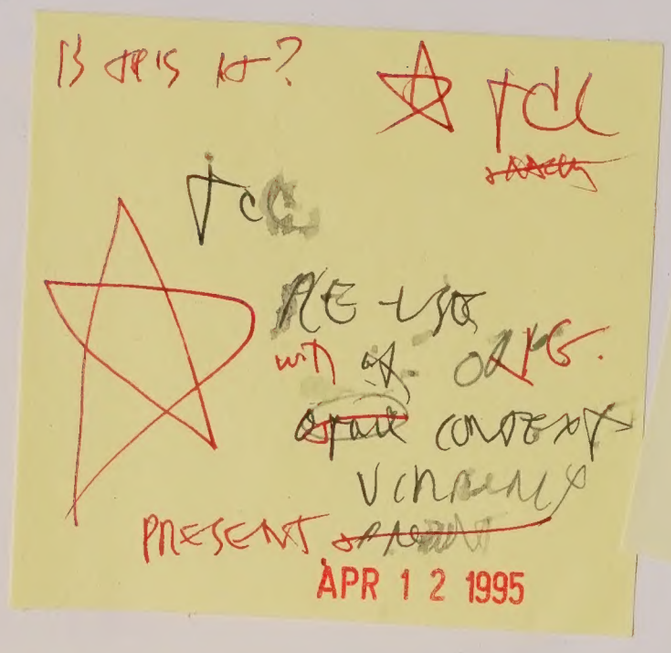
-1050

Music. Open

APR 9 1995

Trans ©




IS THIS IT?
TCL
RE-USE
WITH ORIG. CONCEPT
PRESENT
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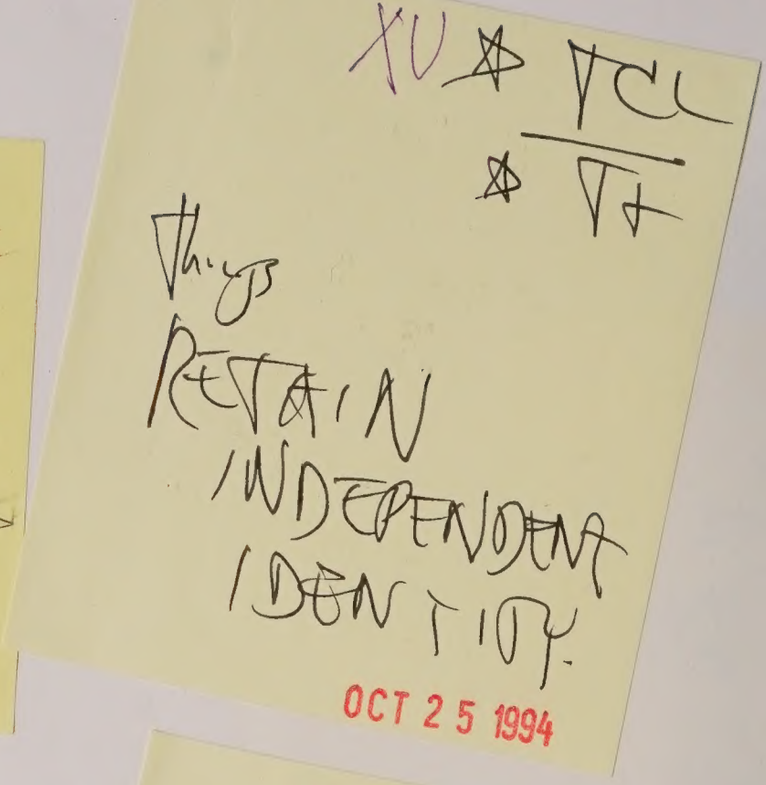
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IDENTITY.
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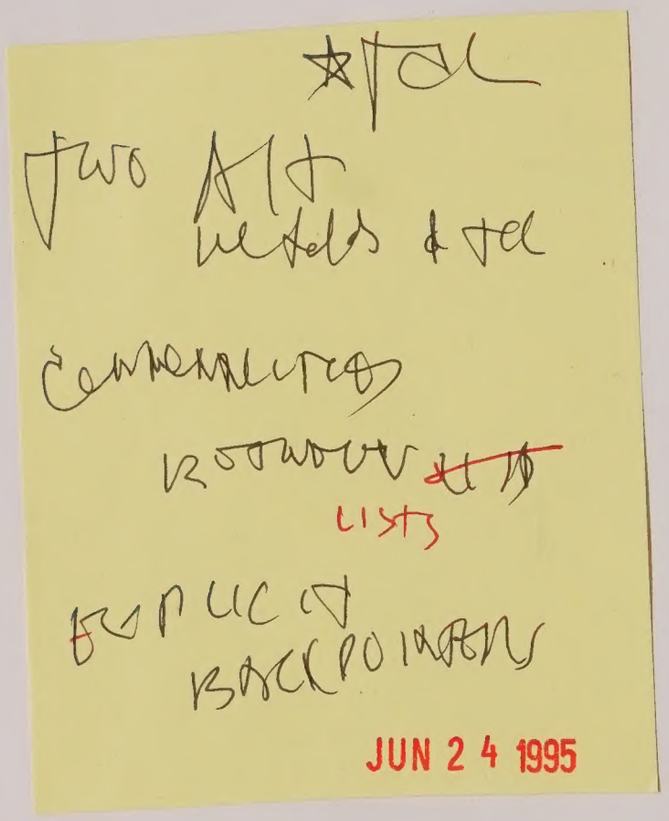
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TWO ART
MEDIA & TCL
COMMERCIAL
ROOTWORK
LISTS
PUBLIC
BACKGROUND
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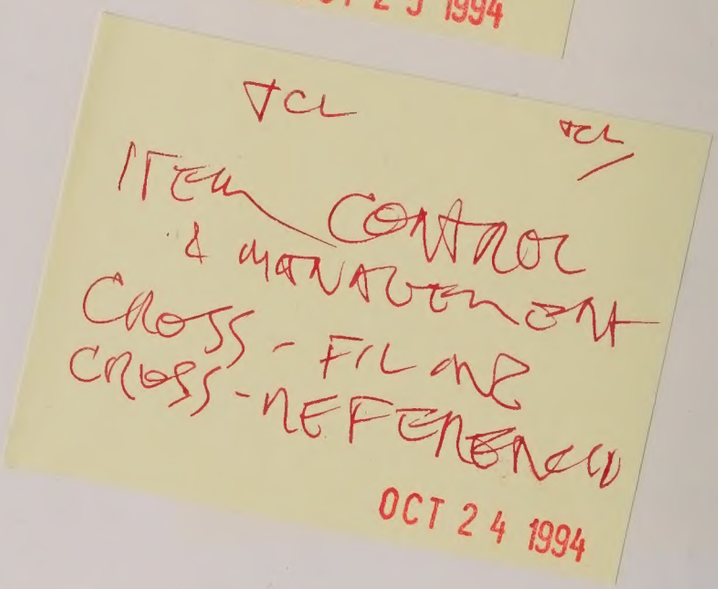
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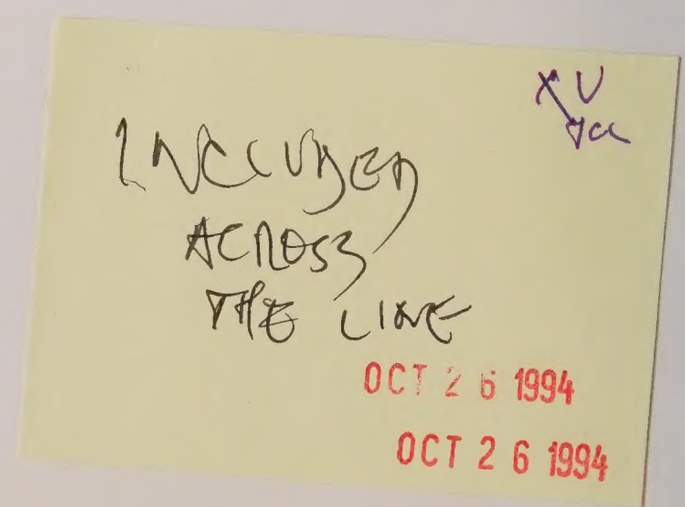
TCL
ITEM CONTROL
& MANAGEMENT
CROSS-FILING
CROSS-REFERENCE
OCT 2 4 1994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THE LINE
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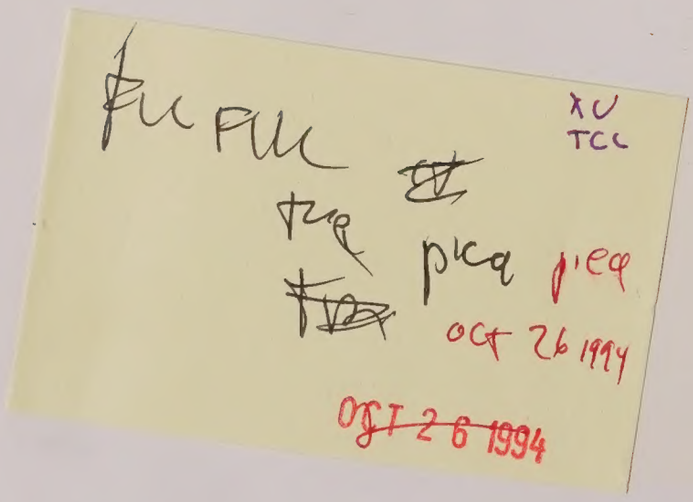
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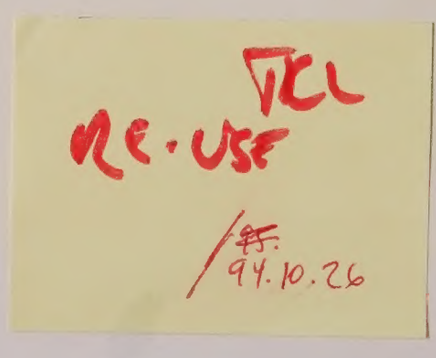
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RE-USE
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Trans ©

XU · TCL

BLOCK OBJECT

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~~OF POINTS~~ OF POINTERS

OF POINTERS

&

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Prog

IS ~~syntactic~~ regularly

are ~~put~~ put

OCT 2 6 1994

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MANSOBJECT

OCT 2 6 1994

Trans ©

All participants are

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VIRTUAL

BOILERPLATE

AUG 1 4 1995

Trans ©

REWORKING

STUFF

is the heart of

work.

JUN 2 1 1995

RE-USE

WITH

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CONTEXTS

TCL

APR 1 2 1995

TCL ~~XU~~

Every document

or version

of ~~a~~ collage

~~represented~~ by

a portfolio of

previous ~~stuff~~

~~of~~.

OCT 2 6 1994 OCT ~~2~~6 1994

TCL

XU

~~(USE~~ Levels

~~DEFINED-BOUNDARY~~

~~DEFINED-BOUNDARY~~

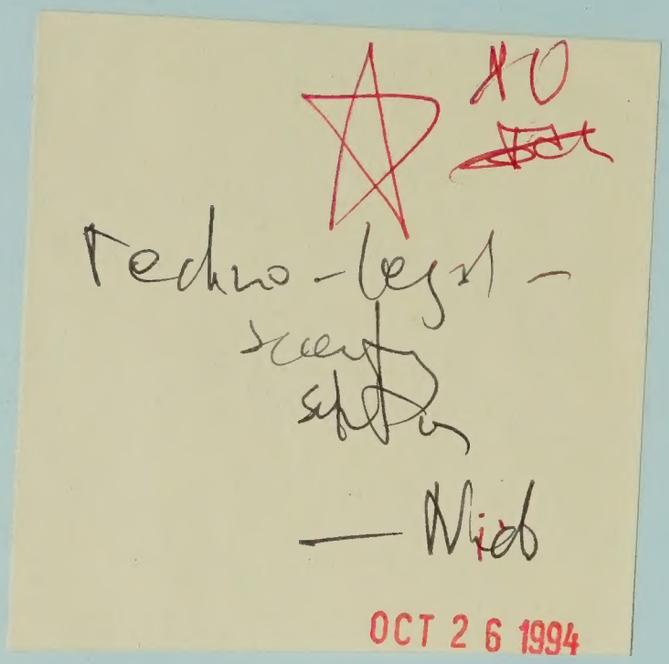
CHUNKS

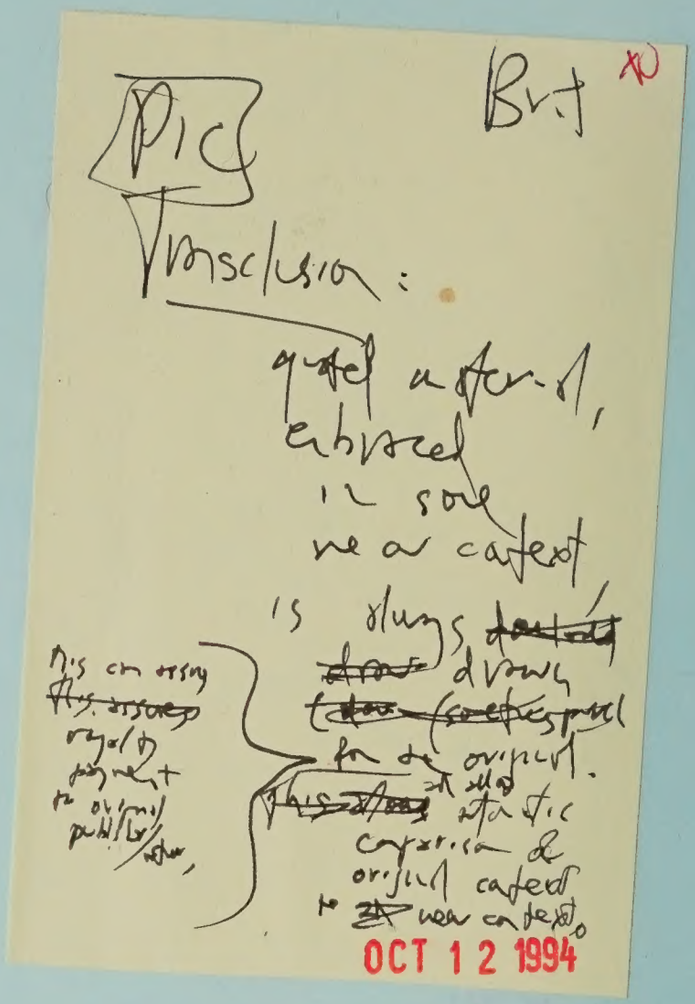
EXCERPTED

~~chunks~~ CHUNKS

JUN 2 4 1995

JUN 2 4 1995


techno-legal-
OCT 2 6 1994


Brit
Pic
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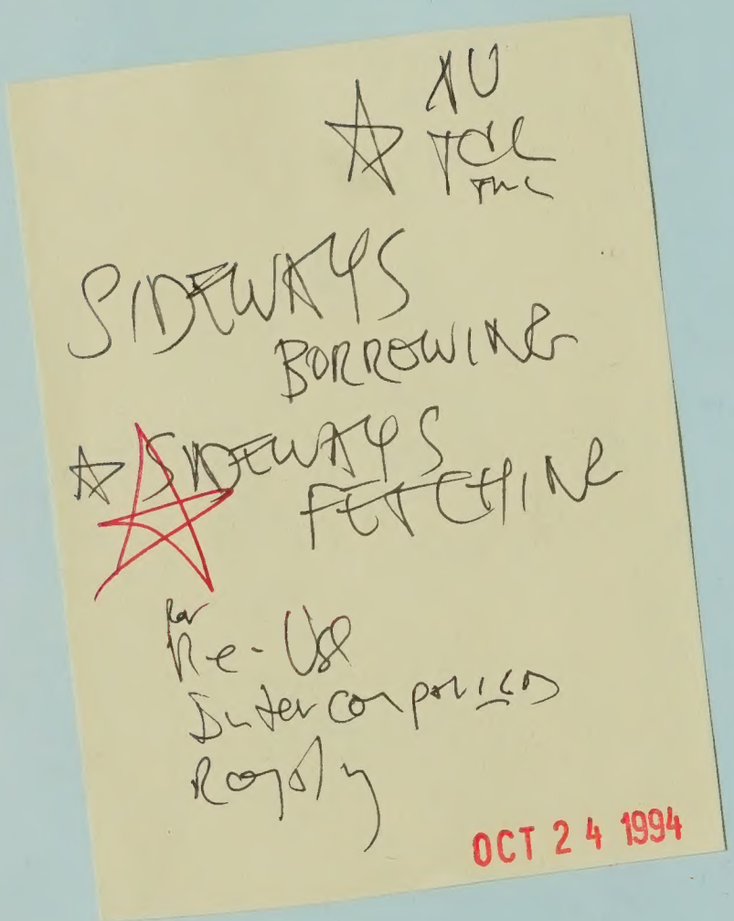
SIDEWAYS
BORROWING
SIDEWAYS
FETCHING
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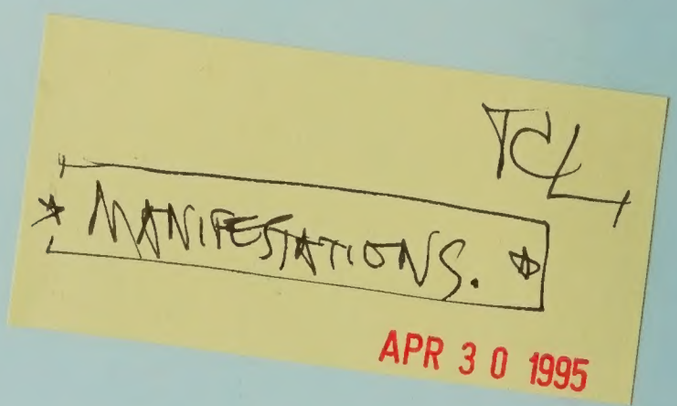

TCL
MANIFESTATIONS.
APR 3 0 1995

TCL
VPL

TCL ~~DVCRS~~.

Uses of Translation

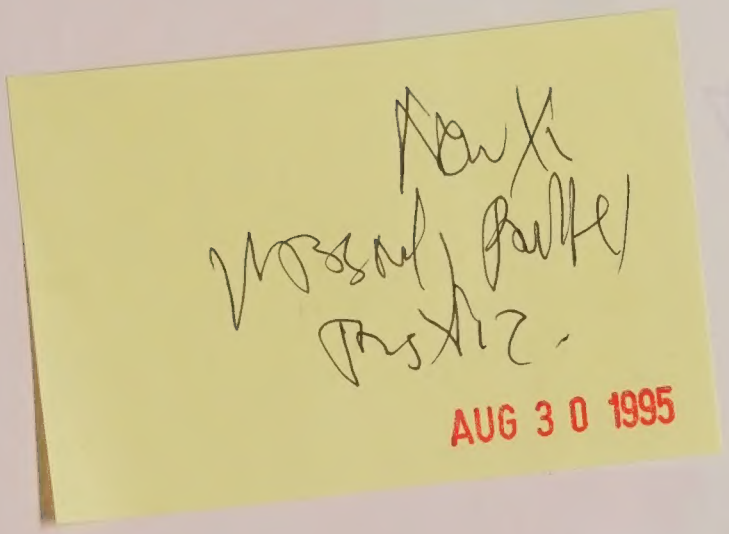
VERSION ~~CNTL~~
MANAGEMENT & CASE

MANAGEMENT OF
CONTENTS RE: VR

UNRESTRICTED QUOTATION
IN OUTLINE PUBLISHING

SCHOLARSHIP & STUDY"

APR 2 1 1995



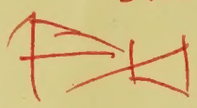
AUG 3 0 1995

TPL
TU TMC

PARALLEL SPACING

illustr. article
NO PRECIS COMMENTS

TRANSPARALLEL STRUCTURES



AUG 2 4 1995

TPL, WR I
for Open House

TRANSPARALLEL
FACILITIES
AND MEDIA

TRANSPARALLEL
MEDIA

JUL 8 1995

TPL
TMC

transparallel
STRUCTURES

AUG 2 4 1995

TPL

SEEING
CONNECTED
~~LINKED~~
THINGS
SIDE
BY SIDE

Note that the changes
'navigational' links to literary links.

JUL 2 8 1995

TPL

TRANSPARALLEL
MODIFICATIONS

AUG 2 0 1995

TPL
DL:

TPL

Virtually included
with
intercaptions
available

MAY 2 5 1995

TPL

TMC

CROSS-CONTEXTUAL
transparallel

AUG 2 1995

TCL
TPL

WRITE KANJI

JUL 2 3 1995

Sandy Kira, Doshin Maruyama
CSP
011 700 2700
r.26 JUL 2 4 1995

TPL

Interagency
Sharing
~~Interface~~
Interfunctionality

JUL 1 5 1995

Kane Nabors (alt.)
716-5307
r.26 JUL 2 5 1995

TPDfm

COMPOSE
IN A
NEW
DIMENSION

JUL 2 4 1995

Vision Corp
736-5650

AUG 1 1995

TCL

SYNTAX. (level 2)

PERFORM SUBSTITUTIONS
DURING
SCAN FOR WORDS-

JUL 1 4 199

TPL
DK

Zip ~~Stack~~ demo shows:
IT HAS TO BE
DYNAMIC,
THERE'S NO
FIXED LAYOUT

r.26 JUL 2 4 1995

J. Wright
310/454-1091

JUL 2 6 1995

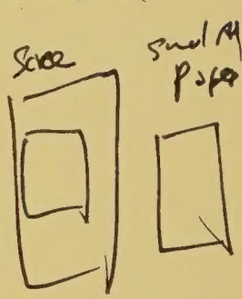
TPL
XU

TPL MEDIA
LIT
FACILITIES
GD TPL
LIT

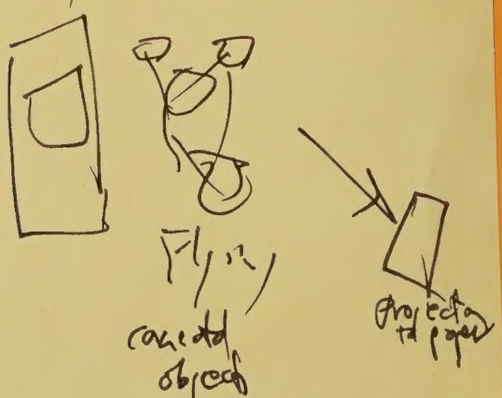
JUL 10 1995

TPDGC
TPL

Mac not —



My not —



AUG 6 1995

~~MTG 94.11.1~~ → transcopyright (2)

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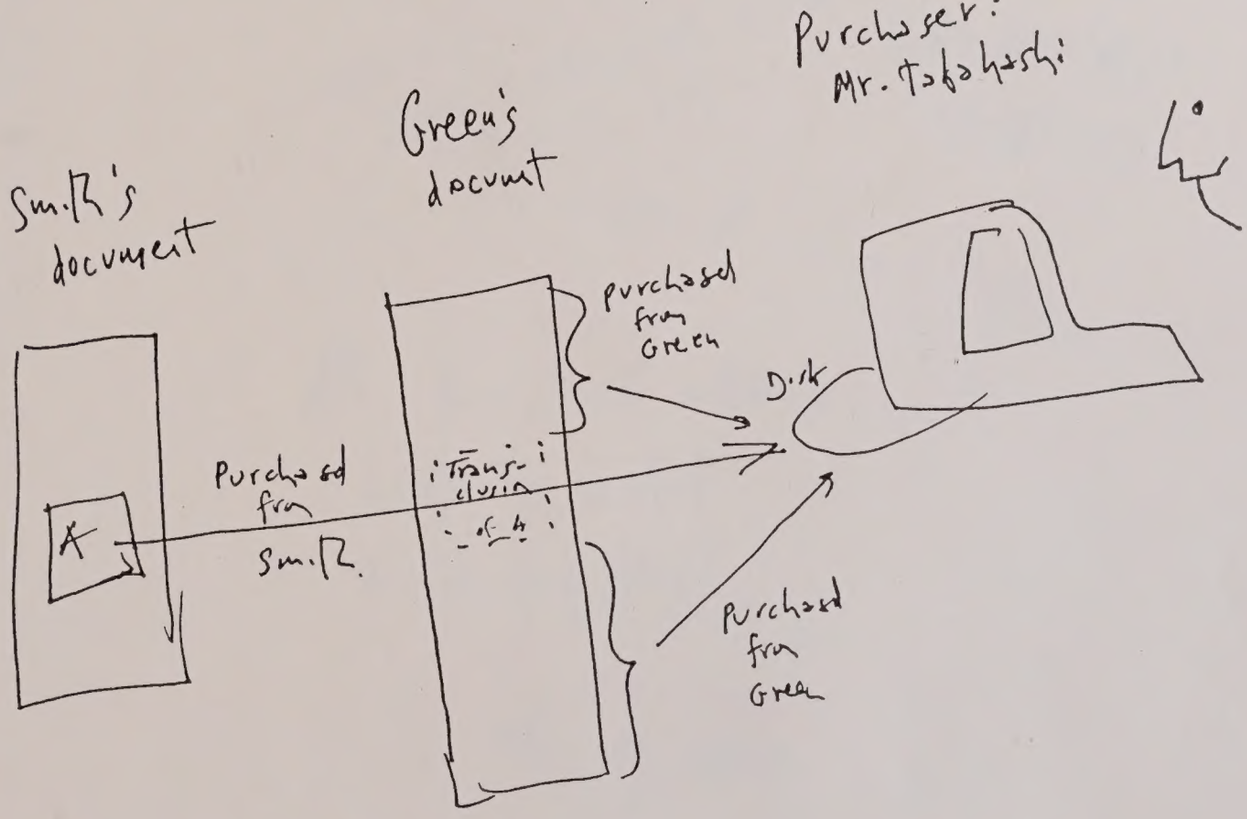

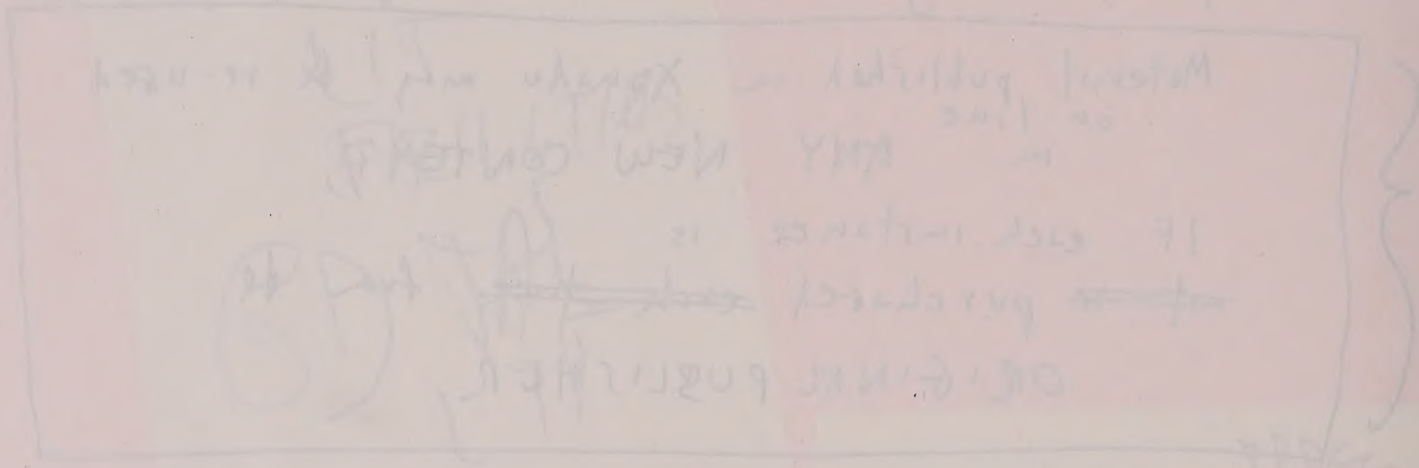

(Rewrite back page of Inf. for Lno?)

TCL
Trans ©?

Trans publication Release

JAN 4 1995

Trans ©

~~All~~ Trans claims relevancy must be resolved to desktop level.

JAN 1 1 1995

Trans ©

specific
SITE LICENSING ROLES
may vary with
AUSPICES

JAN 1 2 1995

Trans ©

nested ~~nested~~ expiry
expiry
~~expiry~~
line ~~or~~ not from
~~these~~ with
ESTATS.
DE FACTO
BY CCTV ~~INTO~~ INTO
ON
my server

DEC 2 3 1994

AUSPICES Trans ©

JAN 1 2 1995

Trans ©

Trademarks
"Xerox" ~~does~~ to
~~straightforward~~ straightforward
contractual basis.

JAN 4 1995

Trans ©

Does not ~~include~~ include
premium of those ~~of days~~ deposited
~~deposit~~
exposure ~~pagination~~ pagination
~~pagination~~
1 ~~byte~~ byte (conversion)
~~reverse~~

JAN 4 1995

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may be not for use.

to sell, collect or
is not for use.

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PERMISSIONS/LICENSES
TO EMBED PORTIONS
IN
UNCONTROLLED
CONTEXTS
③ CONSTITUTIVE OF
OBJECTIVITY.
④ Where to find terms.
~~Where to find terms, detailed index, terms of availability.~~

JAN 8 1995

JAN 8 1995 p. Lester

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All SUBTRANSACTIONS
MUST BE RESOLVED
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ONE LEVEL FORMAT.

JAN 8 1995

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(access,
quotation,
boilerplate,
cloze,
adoption)
CLEAR ROYALTY
& STATE SYSTEM

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Certificate must be
by
author/editor/reviewer/agency
not by others.

JAN 6 1995

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I hope to achieve modest, clear & fair goals with this proposal.

Many people are all recognizing the overall magnitude of the voter problem.

This proposal offers a clear solution for some of it.

JAN 5 1995

Facilitator

Self-Pol

JAN 16 1995

JAN 16 1995

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Summary:

Objective: Free republ Transit separate purp

ISSUE NOT PARTY

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New proposed license, with various details.

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SECURITY

IN SECURITIES

JAN 16 1995

People write? TRANS ©

People can

on some basis

JAN 15 1995

TRANS ©

IN ORDER TO ACCOMPLISH THIS DEAL,

(1) publishing must allow it

(2) THEY MUST EXPLICITLY RELINQUISH COPYRIGHT CONTROL

JAN 12 1995

TRANS ©

Trans ©

A copyright proposal
of the last
new approach
for the last time.

JAN 15 1995

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OR
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or other derivative works.

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ENTERTAINMENT
~~ENCYCLOPEDIA~~
ON
EPICS
&
BLOCKBUSTER CONSTRUCTIONS
~~Brou Hurry~~
~~extinct~~
at big
~~plate~~
~~next~~ prices

JAN 14 1995

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Keepsake
piece
of
~~Sorts~~, sections with start & return
~~Pointers~~
pointers

JAN 16 1995

Trans ©

Give
MUSIC
EXAMPLES
~~to~~
piece as Note
piece as keyboard
&c/eg

JAN 14 1995

★ Trans ©

Bob Wallace's ~~#~~
"shareware"
also understood.

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UNIMPEDED
use

JAN 15 1995

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* Quotation
ontology
college
boilerplate

JAN 14 1995

trans ©

Other licenses
may be handled
[illegible] same method.

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(49 was not taken) OC

OBJECTIVE:
FREE RE-USE

IDEA:
TRANSCLUSIVE
INDIV. PUNCH
(may be charged
for virtually
indiv. purchase
until sent

BUT Pubs
must agree
that this is not

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ACROSS
INTO
OTHER
PUBLIC
PRODUCT
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etc

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is in front of the symbol
modifies it.

JAN 9 1995

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could even be
Tr ©
but I think it best
to establish it more recognizably
as first!

JAN 9 1995

problems: nothing is
g is ever out of context
ginal context may be immedi-
ached by the inquiring reader); credit

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out merely how much they buy
and what it costs;
Network caching schemes to assure
multiple sources;
A guarantee to publish for at least three
years, storage payable in advance;
Network addressing schemes within a
document space, not locked to a net-
work space;
Forwarding methods between stations;

party is
s a Xanadu distributor, you
policy and prices, and deal wi
economic and legal problems as
The contractual system we offer is
but not guaranteed, to sort out ov
and royalty in a form that is legal,
and clean.

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While there is no case law on the subject
lawyers in several countries have praised ou
proposed system of sale for copyrighted
materials. ("You've solved the whole prob-
lem!" -- Victoria Rubensohn, head of the
Australian Multimedia Copyright Commis-
sion.)

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Perhaps, welcome to Xanadu.

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Exact details of the arrangement may be obtained from the sales agent.

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The law says copyright claim is established by the ~~symbol~~ embedded symbol string; > wider context gives further specificity.

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- Gotta use this DISTINCTLY!
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NO LAW IS NEEDED
TO BEGIN.

JAN 9 1995

[ESP. IF FOR SCI. AMERICAN.]
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from a technical point of view,
what is perhaps most (clever)
is the way
this slips
between
the contracts.

constructs??

JAN 17 1995

The publisher
is the party that
takes reg. for contrib
(whether author or corp.)
pub. in his/her/its

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Signatory

Agents
Auspices
Sales
Administration
BRAND
Distribution

JAN 16 1995

From ted@hyper.sec.or.jp Tue Aug 8 20:22:19 1995
From: ted@hyper.sec.or.jp
Date: Tue, 8 Aug 95 20:20:43 JST
To: marlene@sayaka.sec.or.jp
Subject: "Hypertext
Cc: ted@xanadu.net, marlene@xanadu.net
Content-Length: 3473

Dear Margie Waller:

> Dear Ted Nelson, I got your address from Gary Wolf at Wired. I'm working
> on a paper to be delivered next December at the Modern Language Association
> conference. The topic is "the aesthetics of hypertext," whatever that means,
> but I've gotten far enough to realize that I want and need to read your
> books. They seem to be hard to come by. Could I buy any or all directly
> from you? Or can you tell me where I can find them. Many, many thanks,
> Margie Waller, Prof of English, University of California, Riverside.
> MWALLER@UCRAC1.UCR.EDU

A few more thoughts.

I don't know if you know how much I disagree with the directions both of the computer field and the hypertext field. I scarcely talk to any of those people because I disagree so much.

Today's hypertext I would call Spaghetti Hypertext (by analogy with Dijkstra's concept of "Spaghetti Programming, 1970s-- programming with GOTO commands, which you couldn't understand or manage or debug or maintain; the result of which was Pascal and the Object-Oriented stuff which swamp us now).

Anyhow, today's WWW and HyperCard-type stuff are spaghetti hypertext because you can't see where you've been and you can't get an overview. I've been trying to prevent this for decades.

The main concepts of my hypertext work, at least in contrast with today's situation, I now call--

TRANSPOINTING WINDOWS
Sets of windows on the screen where pointers can cross from the contents of one to the contents of another. I've advocated this from the sixties, but Holy Xerox PARC, from whose work the Mac and PC were slavishly and sycophantically copied, decreed otherwise.

TRANSPARALLEL VIEWING
Seeing connected things side by side, WITH THEIR CONNECTIONS. Note that you could have Mosaic-type viewers on a much bigger window, showing such connections as arrows among the Web pages, even if the arrows did not transpoint, i.e., cross the boundaries.

Today's hypertext guys assume that if you jump from one thing you have to stop seeing it. Why? Why couldn't (for example?) the old context move to the left side, the thing-jumped-to appear on the right? I hate all this OUT-OF-CONTEXT stuff.

TRANSPARALLEL MEDIA
Hypermedia created explicitly for side-by-side viewing of their connected parts.

TRANSCLUSION
Virtual inclusion of material from one object in another, WITH TRANSPARALLEL VIEWING AN OPTION-- that is, you can see both the old context and the new, SIDE BY SIDE.

→ TPL

From comparison comes understanding. From leaping around in the dark come broken legs and a fear of the dark.

- - - - -

Just as I somehow made "hyper-" the prefix of the nineties, perhaps I can now make "trans-" the prefix of the oughties ('00s). (Woops, THERE's a nice coinage--)

All the best,

TN

Theodor Holm Nelson
Founder of Interactive Media | Founder of Network Publishing
Project Xanadu(R) On-Line Storage and Publishing
3020 Bridgeway #295, Sausalito CA 94965
Tel. 415/ 331-4422, Fax 415/ 332-0136
e-mail ted@xanadu.net
and -
Theodor Holm Nelson, Research Fellow, Sapporo HyperLab
Doshin Maruyama, 8F
2-20 Odori Nishi 20-Chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133
Fax (from the States) 011 81 11 621-1170
e-mail ted@xanadu.net

From ted@hyper.sec.or.jp Mon Aug 14 04:56:19 1995
From: ted@hyper.sec.or.jp
Date: Mon, 14 Aug 95 04:55:58 JST
To: doug@pupress.princeton.edu
Subject: "New Copyright Doctrine
Cc: ted@xanadu.net, marlene@xanadu.net
Content-Length: 1583

Dear Douglas Kincade:

In going through my business cards I find yours.
I am afraid I do not remember where we met,
but since you were good enough to give me your card,
I would at least like to make provisional contact.

I have a new copyright doctrine. Paradoxically,
it is a very OLD copyright doctrine, an idea
I came up with in the fall of 1960, but it has
until recently been bundled with the Xanadu project,
and most people were unable or disinclined to
understand it.

It offers a win-win method of consensual electronic
publication. In this system all parties retain their
copyrights, all parties are paid their going rates,
nothing is misquoted, nothing is out of context, and
anyone may republish freely.

The defining paper will be in my next email. Feel free
to distribute electronically as you see fit for six
months.

Best wishes,

Ted Nelson

Next email: transcopy.e36.txt

Theodor Holm Nelson
Founder of Interactive Media | Founder of Network Publishing
Project Xanadu(R) On-Line Storage and Publishing
3020 Bridgeway #295, Sausalito CA 94965
Tel. 415/ 331-4422, Fax 415/ 332-0136
e-mail ted@xanadu.net
and -
Theodor Holm Nelson, Research Fellow, Sapporo HyperLab
Doshin Maruyama, 8F
2-20 Odori Nishi 20-Chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133
Fax (from the States) 011 81 11 621-1170
e-mail ted@xanadu.net

→ Doris ©

From levitt@interval.com Sun Mar 26 19:41:01 1995
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Sat, 25 Mar 1995 22:55:29 -0800
To: ted@hyper.sec.or.jp
From: levitt@interval.com (David Levitt)
Subject: Re: more
Content-Length: 2161

>Hello David again--
>
>Did you get prev. message of 12 Feb?
>
>With regard to that, I don't like the tone of something I said--
>
>>>Geez, I dunno. The cold shoulders I got from old-pal Singer and Paul
> Allen left me with no interest in Interval, but I consider you and
> Felsenstein and Brenda to be friends, presumably others that I don't
> even know work there.
>
>I feel friendly toward Andrew but unwelcome at Interval. I don't think
> it was Paul Allen I talked to, but rather whoever was heading it up,
> staffing it in collaboration with Andrew.
>
Yes, got your message and no offence taken. You are certainly welcome at Interval, in any circles I'm aware of, and I'm especially looking forward to introducing you to Marc Davis, my collaborator who just finished a MIT Media Lab thesis in movie content representation, annotation, and repurposing. He'd love your ideas.

Your proposal seems clever yet simple and natural - like it's been in my unconscious, always a good sign. May I share your document with Marc? Has Jaron or Barlow seen it?

Really good thinking!

PS: You've got a missing parenthesis in the (such as use of audio samples below. Anyway, it's not clear audio samples makes your point, where morphing and graphical or compositing operations probably does.

>VARIATIONS NOT COVERED;
>DIFFERENT JURISDICTIONS
>
>This arrangement is for on-line screen viewing of digital data, not for
>paper or other solid media.
>
>A number of issues are not handled by this arrangement. These include
>byte modification (such as use of audio samples, morphing, bytewise
>graphical operations. It does not involve printout. It does not cover
>site licensing for multiple users. It does not include model releases,
>talent releases, or other forms of permission not strictly part of
>copyright. It does not state how long materials will be offered for sale.

>Just had a swell time here with Roy Stringer of Liverpool, one of the
> great interactive designers; he says he knows you.

Probably, but sometimes the name is unrecorded.

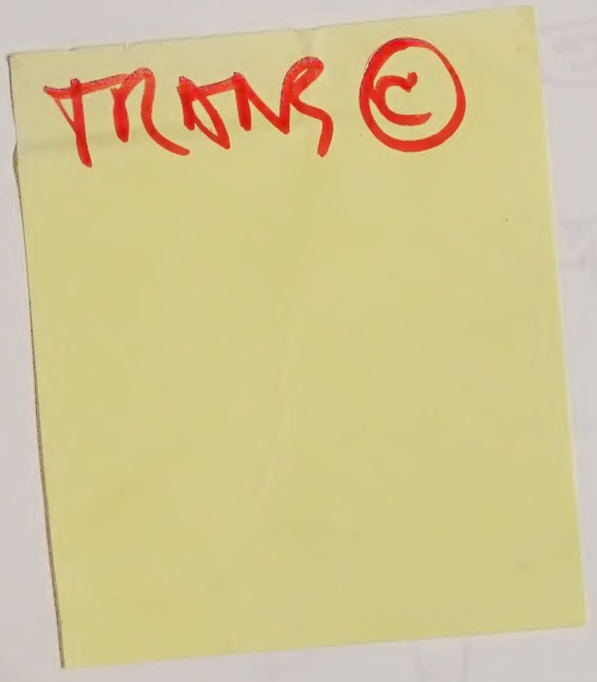
David Levitt
Interval Research Corporation
1801C Page Mill Road
Palo Alto, CA 94304
levitt@interval.com

From ted@hyper.sec.or.jp Sun Aug 13 09:40:00 1995
From: ted@hyper.sec.or.jp
Date: Sun, 13 Aug 95 09:39:44 JST
To: MWALLER@ucracl.ucr.edu
Subject: strux
Cc: ted@xanadu.net, marlene@xanadu.net
Content-Length: 884

> Just an afterthought, since your mailbot was so kind as to reply to
> quickly. I'd like to think more about this navigation issue. I
> was raised a structuralist/poststructuralist and it does bother me
> sometimes that the VR people hardly ever talk about the extent to which
> the brain structures things linguistically. What's at stake in thinking
> of links as structural rather than navigational? Best again, MW

Well, hmm, that's yet ANOTHER angle. To me links are SPATIALLY
 structured, except not just across some void, but within a big document.
 In other words, if you're looking at a big document, seeing it all
 at once, and all of its links, then the term "navigation" loses its
 point, since you're wandering in a structure which is all visible at
 once. (I take "navigation" to be sailing across an open ocean, toward
 things you can't see.)

Best wishes, TN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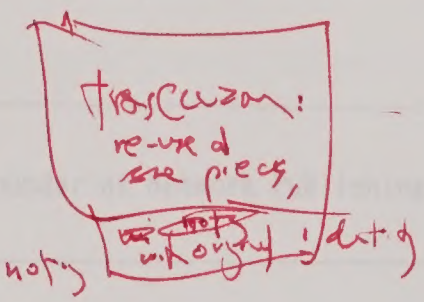
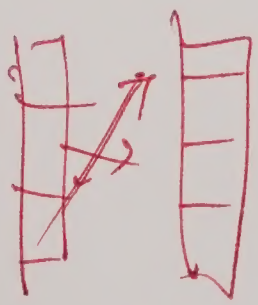
BRIT. PICE 01

TRANSCLUSION = the central concept
of Xanadu publishing & work groups
The main problem of network publishing is copyright.
& the core problem of mental work
is the support & evolving process
of alternative stages.
Previously
the Xanadu "transclusion" concept has been
the proper Xanadu



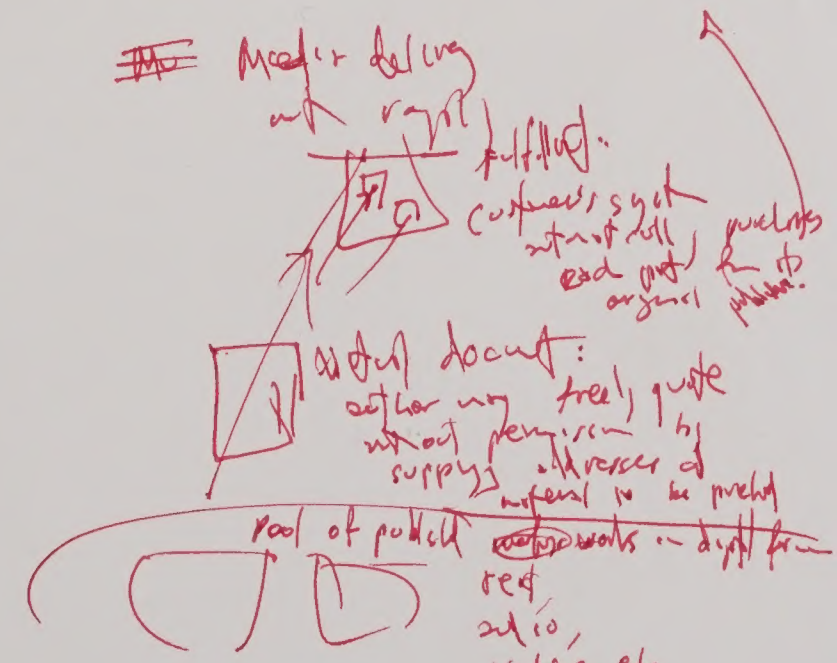
Version management
& alternate
views



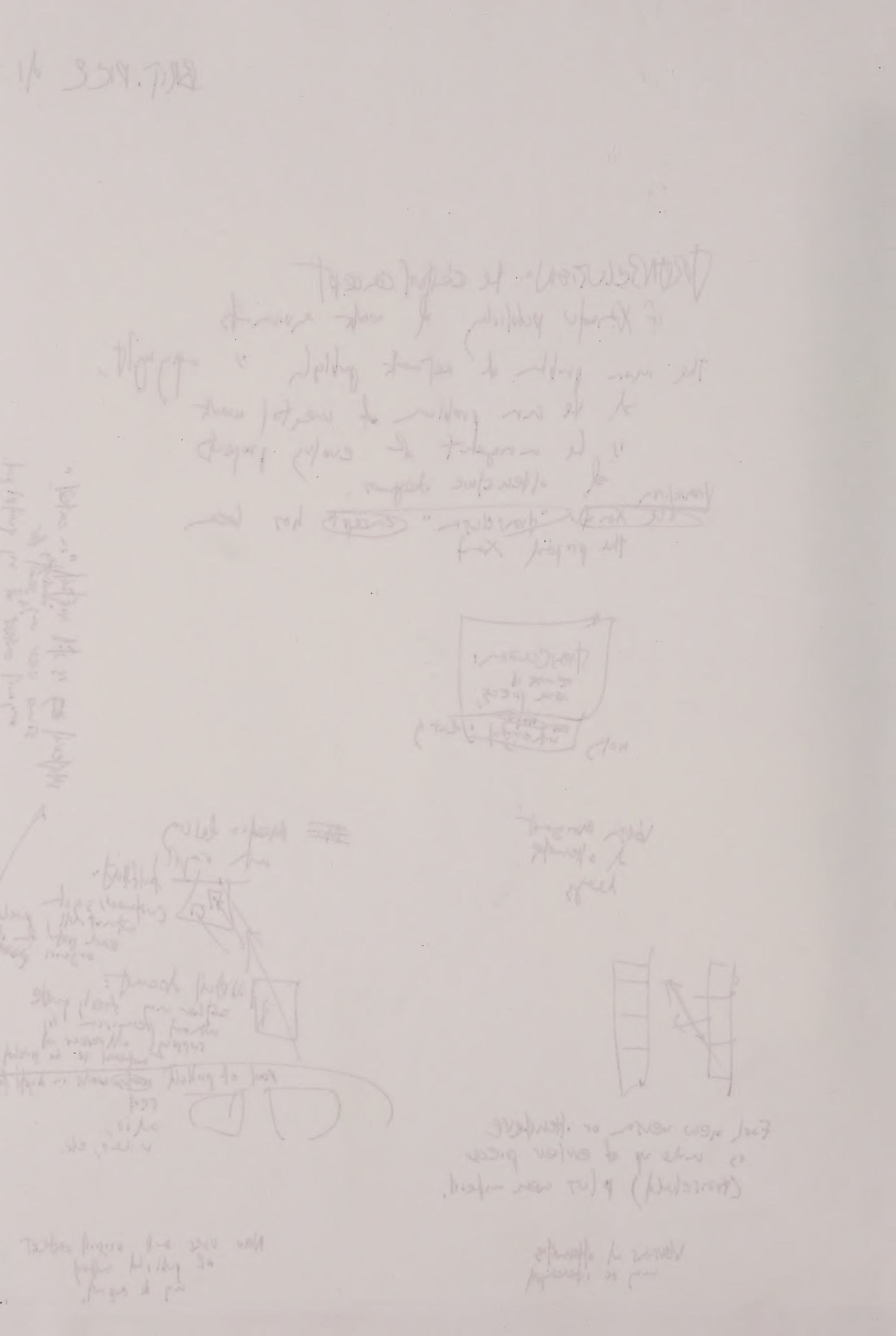
Each new version or alternative
is made up of earlier pieces
(transcluded) plus some original.

Versions & alternatives
may be interchanged

Material may be in different contexts
since user may
follow links
to original context



New uses & original context
of published writing
may be copied.



→ TPL

From ted@hyper.sec.or.jp Sun May 21 11:06:53 1995
From: ted@hyper.sec.or.jp
Date: Sun, 21 May 95 11:06:37 JST
To: capybara@netcom.com
Subject: Zoomin' through
Cc: ted@xanadu.net
Content-Length: 1007

Hi Elliot--

I hope to get you a picture of what I want shortly.

What would be PERFECT would be material from you, under your copyright of course, that could illustrate the zipper-list format clearly.

The idea is this (fax to come):

Individual paragraphs which fit into several different articles/contexts, shown as linked columns;
so that they can be understood in each context.

- - - - -

I'll be shooting through the Bay Area, 8-13 June,
and speaking at Xerox Palo Alto Research Center (the high palace of professional pomposity in computer science) on the evening of the 13th.

I will be mentioning your work as a perfect example of the sort of thing my systems are good for.

If you and your wife can come, we'll bring you to the dinner first.

All best,

Ted

Theodor Holm Nelson
Founder of Interactive Media | Founder of Network Publishing
e-mail ted@xanadu.net

JAN 9 1995

→tp1

From ted@hyper.sec.or.jp Sun Aug 6 21:40:49 1995
From: ted@hyper.sec.or.jp
Date: Sun, 6 Aug 95 21:39:23 JST
To: aloysius@VNET.IBM.COM
Subject: "P.S.
Cc: ted@xanadu.net, marlene@xanadu.net
Content-Length: 888

A word I hadn't thought of at the time of the BayChi talk, which I like very much:

TRANSPARALLEL.

Transparallel viewing: looking at connected things SIDE-BY-SIDE.

Transparallel viewer: viewer that facilitates this. For example, you could have a transparallel viewer for World Wide Web which shows the pages side by side, and how the links go.

Transparallel media: media which are designed for side-by-side viewing of connected parts.

Note that not all transparallel media need be transclusive, though I would hope so.

Best, TN

Theodor Holm Nelson
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e-mail ted@xanadu.net
In Japan:
Fax (from the States) 011 81 11 621-1170
e-mail ted@xanadu.net

JAN 9 1995

From ted@hyper.sec.or.jp Tue Aug 8 22:35:42 1995
From: ted@hyper.sec.or.jp
Date: Tue, 8 Aug 95 22:35:11 JST
To: marlene@xanadu.net
Subject: "Hypertext
Cc: ted@xanadu.net
Content-Length: 3902

this was a mis-send. Fixed.

I replied to your reply rather than to her letter.

Next version you get will be slightly more enhanced.

----- Begin Included Message -----

>From ted@hyper.sec.or.jp Tue Aug 8 20:22:19 1995
From: ted@hyper.sec.or.jp
Date: Tue, 8 Aug 95 20:20:43 JST
To: marlene@sayaka.sec.or.jp
Subject: "Hypertext
Cc: ted@xanadu.net, marlene@xanadu.net
Content-Length: 3473

Dear Margie Waller:

> Dear Ted Nelson, I got your address from Gary Wolf at Wired. I'm working
> on a paper to be delivered next December at the Modern Language Association
> conference. The topic is "the aesthetics of hypertext," whatever that means,
> but I've gotten far enough to realize that I want and need to read your
> books. They seem to be hard to come by. Could I buy any or all directly
> from you? Or can you tell me where I can find them. Many, many thanks,
> Margie Waller, Prof of English, University of California, Riverside.
> MWALLER@UCRAC1.UCR.EDU

A few more thoughts.

I don't know if you know how much I disagree with the directions both of the computer field and the hypertext field. I scarcely talk to any of those people because I disagree so much.

Today's hypertext I would call Spaghetti Hypertext (by analogy with Dijkstra's concept of "Spaghetti Programming, 1970s-- programming with GOTO commands, which you couldn't understand or manage or debug or maintain; the result of which was Pascal and the Object-Oriented stuff which swamp us now).

Anyhow, today's WWW and HyperCard-type stuff are spaghetti hypertext because you can't see where you've been and you can't get an overview. I've been trying to prevent this for decades.

The main concepts of my hypertext work, at least in contrast with today's situation, I now call--

TRANSPOINTING WINDOWS
Sets of windows on the screen where pointers can cross from the contents of one to the contents of another. I've advocated this from the sixties, but Holy Xerox PARC, from whose work the Mac and PC were slavishly and sycophantically copied, decreed otherwise.

TRANSPARALLEL VIEWING
Seeing connected things side by side, WITH THEIR CONNECTIONS.
Note that you could have Mosaic-type viewers on a much bigger

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window, showing such connections as arrows among the Web pages, even if the arrows did not transpoint, i.e., cross the boundaries.

Today's hypertext guys assume that if you jump from one thing you have to stop seeing it. Why? Why couldn't (for example?) the old context move to the left side, the thing-jumped-to appear on the right? I hate all this OUT-OF-CONTEXT stuff.

TRANSPARALLEL MEDIA
Hypermedia created explicitly for side-by-side viewing of their connected parts.

TRANSCLUSION
Virtual inclusion of material from one object in another, WITH TRANSPARALLEL VIEWING AN OPTION-- that is, you can see both the old context and the new, SIDE BY SIDE.

From comparison comes understanding. From leaping around in the dark come broken legs and a fear of the dark.

- - - - -

Just as I somehow made "hyper-" the prefix of the nineties, perhaps I can now make "trans-" the prefix of the oughties ('00s). (Woops, THERE's a nice coinage--)

All the best,

TN

Theodor Holm Nelson
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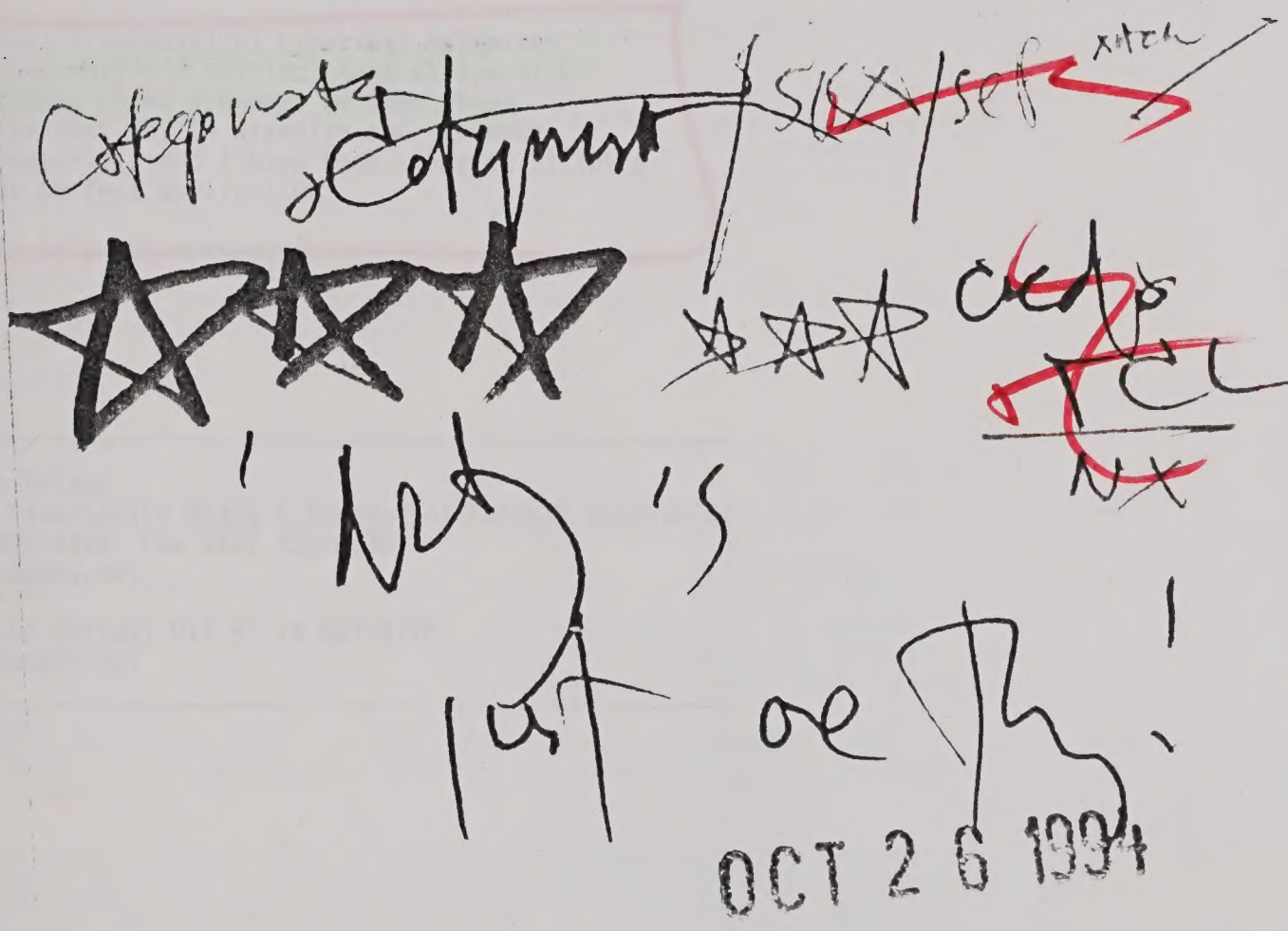
Tel. 415/ 331-4422, Fax 415/ 332-0136
e-mail ted@xanadu.net
and -
Theodor Holm Nelson, Research Fellow, Sapporo HyperLab
Doshin Maruyama, 8F
2-20 Odori Nishi 20-Chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133
Fax (from the States) 011 81 11 621-1170
e-mail ted@xanadu.net

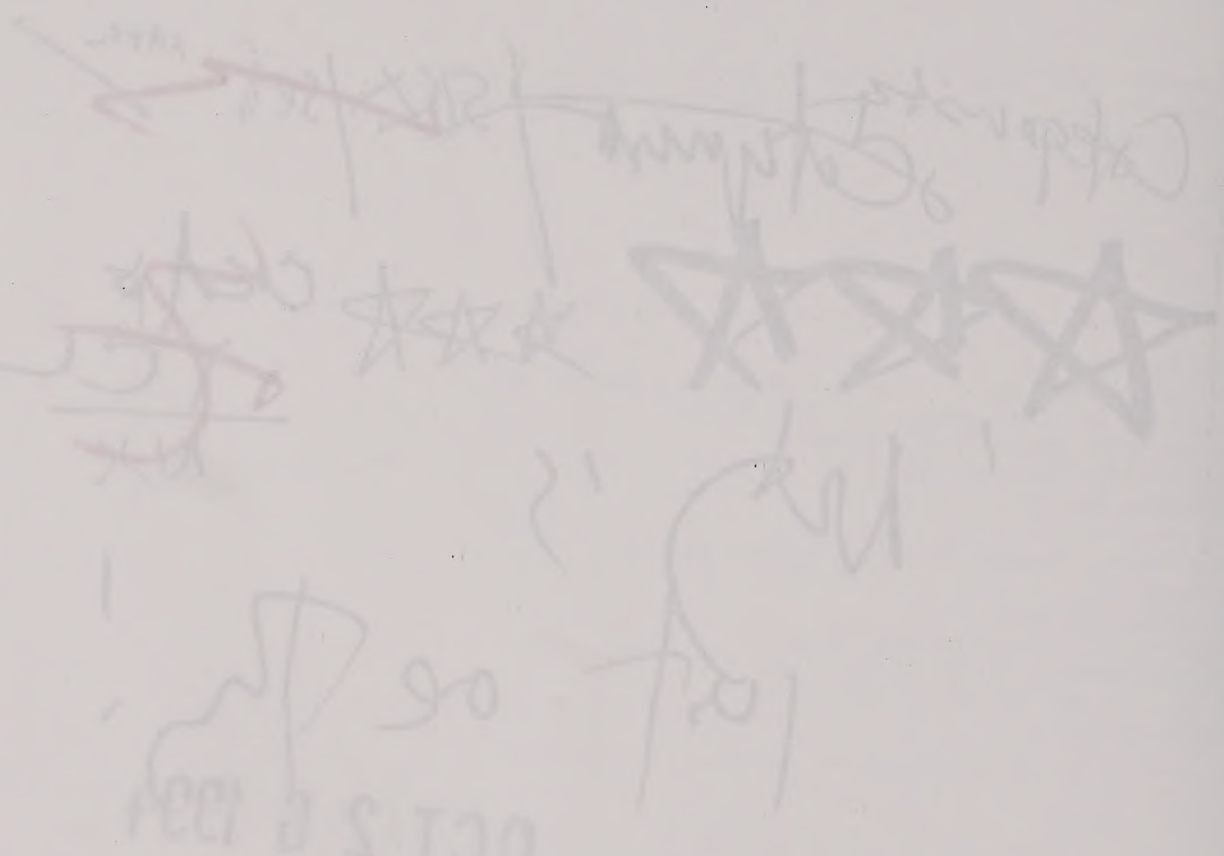
----- End Included Message -----

JAN 0 1996

TCL



OCT 26 1994



JAN 9 1995

From ted@hyper.sec.or.jp Sat Aug 12 11:04:56 1995
From: ted@hyper.sec.or.jp
Date: Sat, 12 Aug 95 11:04:39 JST
To: bernstein@eastgate.com
Subject: "Elliot's report of conversation
Cc: ted@xanadu.net, marlene@xanadu.net
Content-Length: 940

Hi Mark--

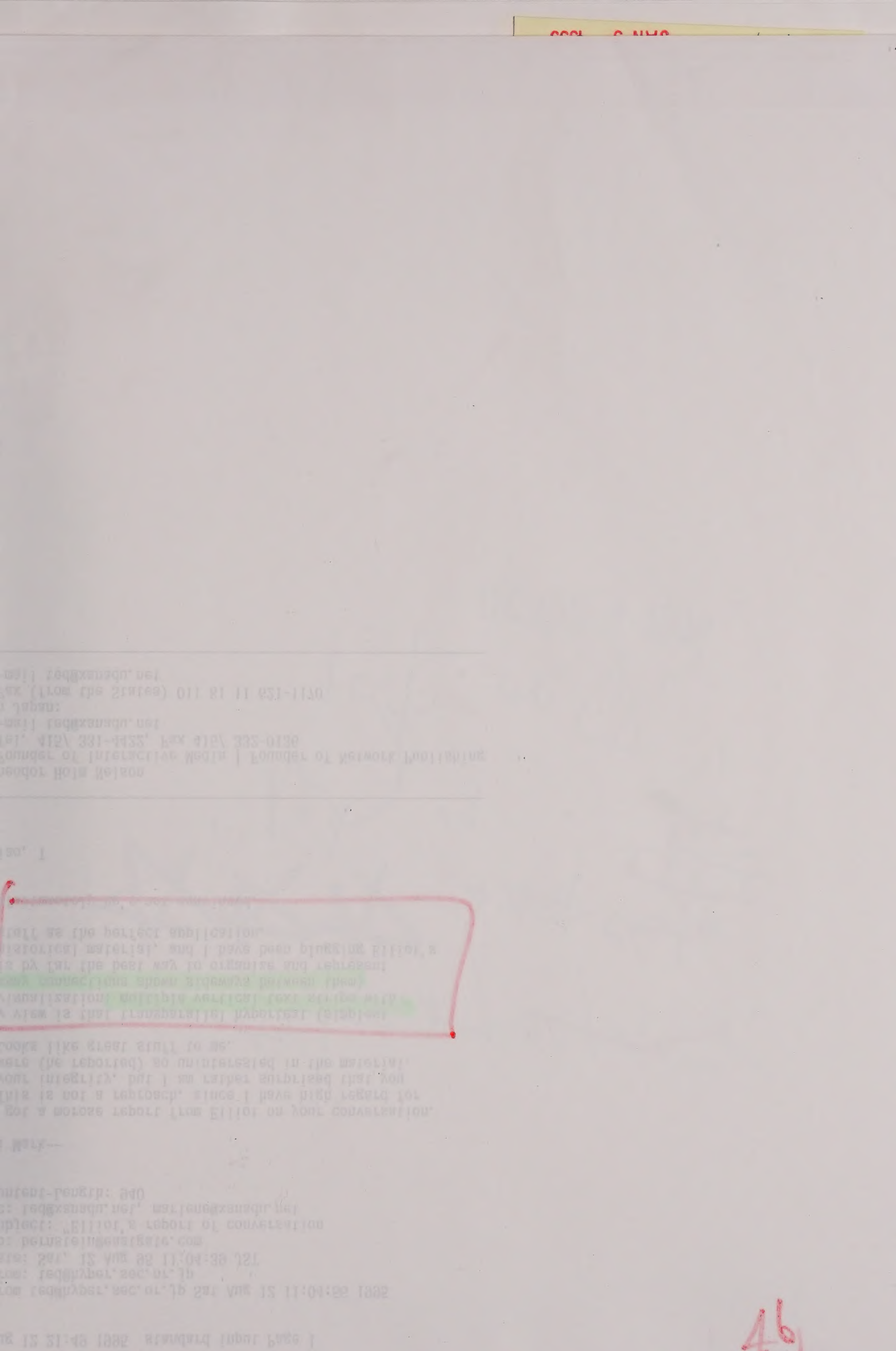
I got a morose report from Elliot on your conversation.
 This is not a reproach, since I have high regard for
 your integrity, but I am rather surprised that you
 were (he reported) so uninterested in the material.
 Looks like great stuff to me.

My view is that transparallel hypertext (simplest
 visualization: multiple vertical text strips with
 many connections shown sideways between them)
 is by far the best way to organize and represent
 historical material, and I have been plugging Elliot's
 stuff as the perfect application.

Unfortunately he's not convinced.

Ciao, T

Theodor Holm Nelson
 Founder of Interactive Media | Founder of Network Publishing
 Tel. 415/ 331-4422, Fax 415/ 332-0136
e-mail ted@xanadu.net
In Japan:
 Fax (from the States) 011 81 11 621-1170
e-mail ted@xanadu.net



XANADU COMPARED TO WORLD WIDE WEB

xuw.e7
date: 95.4.26

[answering question from Mr. Kazutoshi Otani.]

>Question 2:Do you think WWW is an afterthought of XANADU or they are totally
>different things ?

Answer 2. (It started to be short but got very long.)

Tim Berners-Lee told me several years ago (sometime between 1989 and 1991, I think) that he got the idea for WWW from my book "Literary Machines." I am sorry to say that I have not seen him say that in any interview. But I am pleased that he has adopted the words "hypertext" and "hypermedia" rather than "multimedia."

The main differences between WWW and Xanadu are (to my way of thinking):

1. PERMANENCE AND STABILITY. Xanadu is intended as a stable, permanent (or at least long-term) repository. The contents will remain there for a committed length of time. Whereas WWW is like a row of shop windows, changeable at any time on the whim of the owner; when you come back you don't know if the shopwindow will be the same. Or the Web page.

In the general case of Xanadu (separate from implementation), you can find out how long a document is committed to be available without buying or accessing any part of the document.

2. ADDRESS VERSUS NAME.

In WWW "an address" cannot be distinguished from the document stored there, and there is no way to refer to the document, just to the address. This is a very strange confusion. In Xanadu a document has a name and can be stored and reached, in many places, under that name.

3. GRANULARITY. WWW is coarse-grained, WWW is fine-grained. In WWW, the unit is the page (although subpages can be addressed). In Xanadu, basically there is no unit; you can refer to arbitrary portions down to the byte. (Or other data elements at the lowest level, like JPEG frames.)

4. TRANSCLUSION VERSUS LINK. In WWW, there is only one kind of link, and that leads to an address of a Web page or subpage (or other Internet site).

In Xanadu there are two types of connection: links, which are connections of various types, and TRANSCLUSIONS, which means EMBEDDED PORTIONS FROM ELSEWHERE THAT RETAIN THEIR CONNECTIONS TO THE ORIGINAL. (More precisely: embedded instances with contexts intercomparable.)

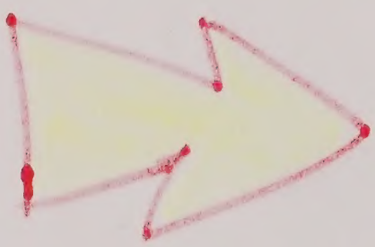
Thus to quote something in Xanadu, you don't copy it, you transclude it; the recipient of your document buys the quote from the original publisher. If you want more on this I can send you a long paper on transclusion.

The integrity of a quotation is thus guaranteed. Unlike copying bytes, which can be altered.

5. XANADU LINK TYPES. Xanadu links may have many different types: footnote, comment, caption, citation, disagreement, succession (later version), etc.

6. LINKS ON SPANS. A link in WWW is from a small span in the document (text or picture) to some other page, or place on a page. A link in Xanadu is from a source span, or collection of spans, to a destination span, or collection of spans. Both source and destination spans can be of any size.

7. ROYALTIES. Xanadu publication consists of placing material in the repository network and selling it to all comers, at the publisher's chosen rate. Thus any download in Xanadu of copyrighted bytes or elements can require a money royalty, which the recipient pays. But we are planning extremely small royalties in nanobuck denominations (a unit of $0.000 000 001, or in yen, about 0.000 000 1.) Example: ordinary royalty of a novel is around nb/4000/byte; at that rate if you buy quote of 1000 bytes you automatically pay nB/4 000 000, or $0.004.

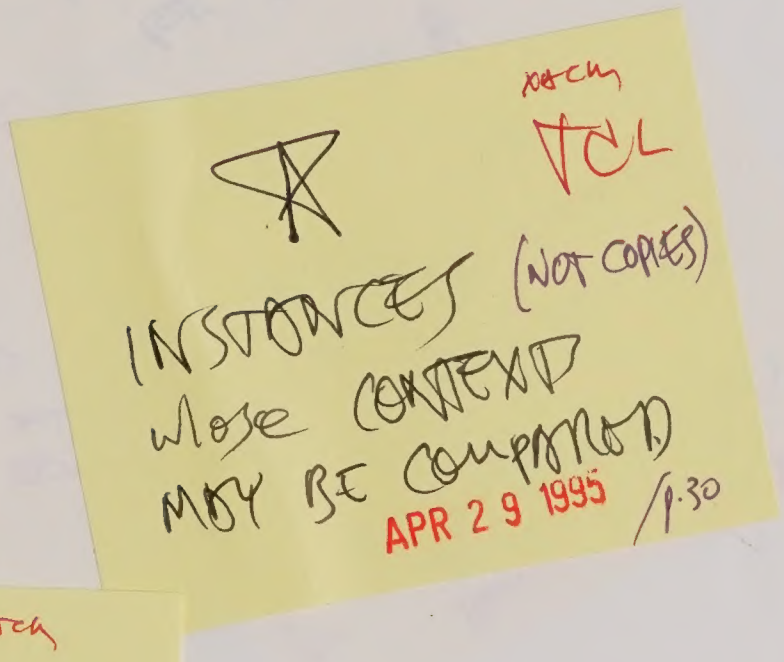


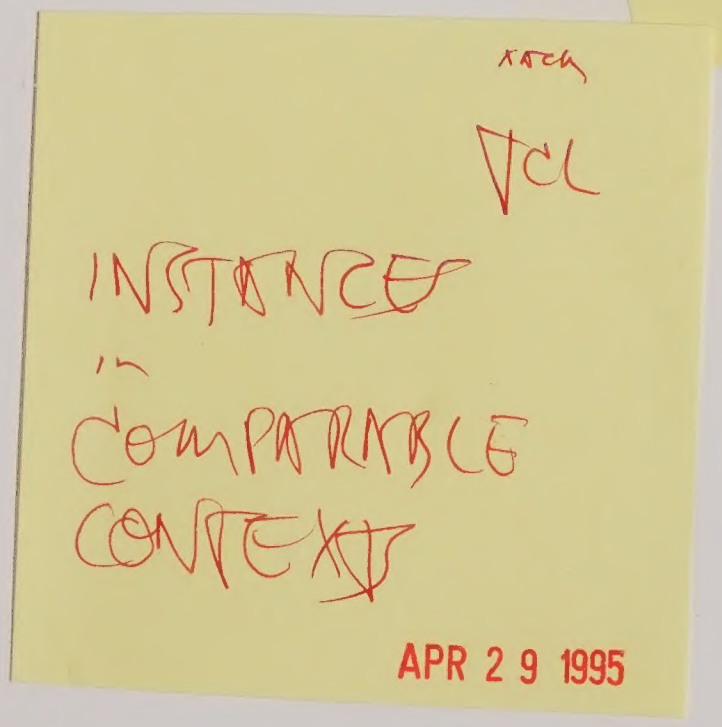
bio.baychi.el

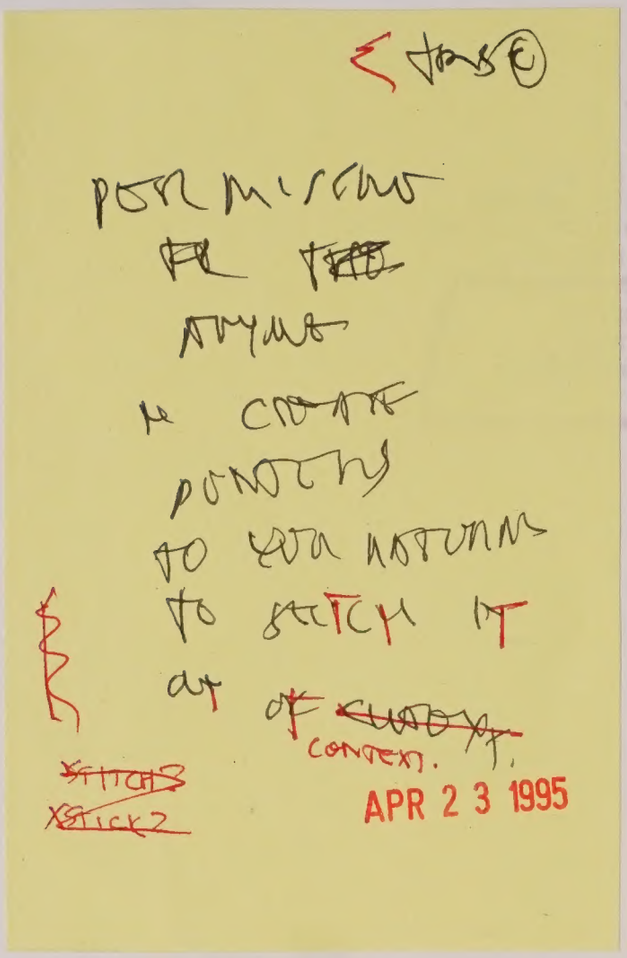
9.5.15

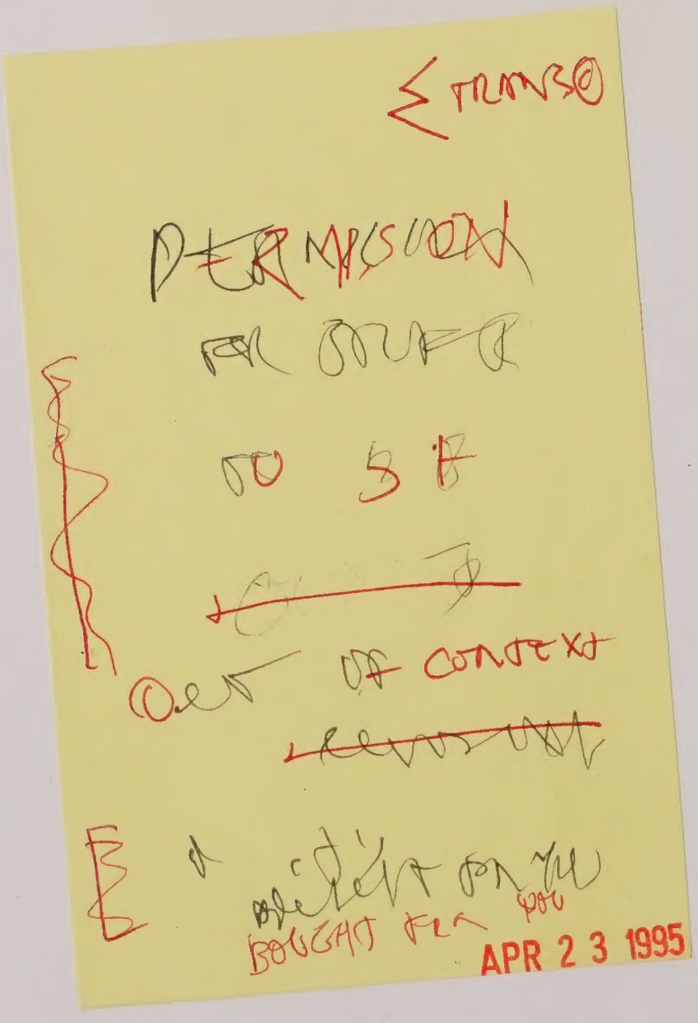
TCL BF.

Best known for coining the words "hypertext" and "hypermedia" in the early sixties, Ted Nelson considers his to be the third school of computer thought (after hierarchicalism and AI but preceding Xerox PARC by years). Nelson's theory of Virtuality subsumes software under cinema as the design of seeming, and with the arbitrariness of the conceptual constructs represented and presented with computers: for example, word processing, spreadsheet and database are artificial constructs with superficial plausibility, not primaries. Most of Nelson's designs have been concerned with transclusive hypermedia, allowing materials to be re-used with their contexts intercomparable.






CONTEXT.
APR 2 3 1995


OUT OF CONTEXT
APR 2 3 1995

Ethos

WE ARE
~~CREATING~~
DEFYING

AN HONEST ROLE
FOR
REPUBLICANS.

APR 2 3 1995

Ethos

YOU CAN
~~REQUIRE~~ QUOTE
AND
REPUBLICAN

I'd be real
happy to
answer questions

APR 2 3 1995

trans(c)

From sw@tiac.net Tue Apr 4 13:56:44 1995
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"
Date: Mon, 3 Apr 1995 23:51:50 -0400
To: ted@hyper.sec.or.jp
From: sw@tiac.net (Steve Witham)
Subject: Re: transcopy.d35.txt.fix2
Content-Length: 1111

Ted--

Have only glanced at d35...fix2, but I was thinking about some things:

1) Trans-C requires republishers to tell the original publisher about
   inlinks. But by the current wording, the original publisher doesn't
   promise to publish the inlinks! So I wonder if two things are permitted
   expressly enough: for the original publisher to publish inlinks,
   and for the quoter to publish his inlinks (say in some central inlink
   clearing house)--I wonder if either is possible withing trans-C without
   requiring an infinite regress of advisements.

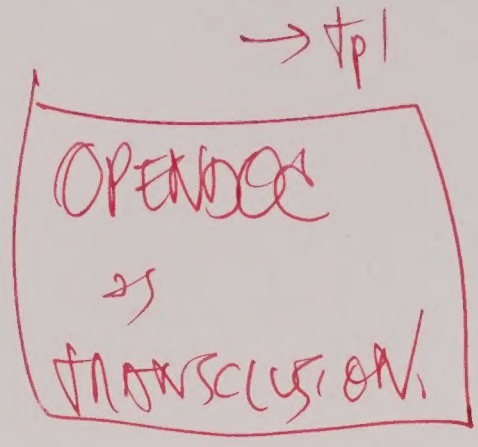
2) Your wording gives permission to "republish," but what about privashing
   a quote to published stuff? This sounds sort of innocent but also sort
   of not-in-the-spirit (c.f. (am I using that right?) copyleft not allowing
   distribution without copyleft)...

   Sounds like actual thinking out of policy possibilities rather than just
   clarifying is needed to handle this one.

If I weren't sleepy I would probably have clearer thoughts. Anyway
eager to read yer latest!

S'ya,
 --Steve

  - - - - - - - - - - -
  design not management



From aloysius@VNET.IBM.COM Thu Jun 15 03:45:48 1995
Date: Wed, 14 Jun 95 11:31:18 PDT
From: "Kevin McBride" <aloysius@VNET.IBM.COM>
To: ted@xanadu.net
Subject: Is OpenDoc = Transclusion?
Content-Length: 2610

Ted,

I attended your talk at BayCHI last night and was wonderfully impressed and entertained. However, I had a question that I did not get a chance to ask: Do OLE, OpenDoc, or any other technologies outside of Xanadu bring us close to transclusion?

Consider the following excerpts from the OpenDoc spec:

> OpenDoc Human Interface Specification for the OS/2 Implementation
> Version 1, Draft 6 12/02/94
> Section 7.2 Linking
>
> A link is a relationship between a copy of an item and the original item. Unlike an ordinary copy that is a one-time snapshot, a linked copy is updated every time the original changes. [...] The destination of a link cannot be changed, only the source. [...] The source of a link may be any content, for example, a single letter, a sentence fragment, multiple paragraphs, cells in a spreadsheet, a circle in a drawing, a table, or all the contents of a part. [...] If the user selects the destination of an existing link and attempts to create a new link from it, the system creates a new link to the same source as the existing link, just as if the user selected the source item to make the link. [...] From the destination of a link the user may ask the system to show the source of a link. [...] The system scrolls the window to the source of the link and selects it. If the source is in a different document, the system opens the document, scolls to the source of the link, and selcts it.

Does this not satisfy the basics of instancing, comparison, membership, granularity, and minimal trasvisibility? Though I give no excerpts, move and delete editing operations are also discussed. The idea of ownership was not detailed enough in your talk or handout to enable me to judge, but OpenDoc assigns creators to drafts (versions) of documents that may be what you seek. Transvisibility is clearly not ideal in OpenDoc, as noted in this excerpt:

> OpenDoc allows destination links to be tracked back to the source link, but not vice versa.33 [Footnote] 33 There are several technical problems that prevent following source to destination links. For example, it is impossible to know all destinations.

I'm skeptical of this claim of impossibility; it was not substantiated. I suspect that you are familiar with the technical problems involved.

Anyway, does this sound like transclusion to you? If you have not seen the OpenDoc spec, but are interested, I think I could get you a copy.

Warm regards,

Kevin McBride

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(O) 408 463-2002